



ISSUE 133  
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**record research**

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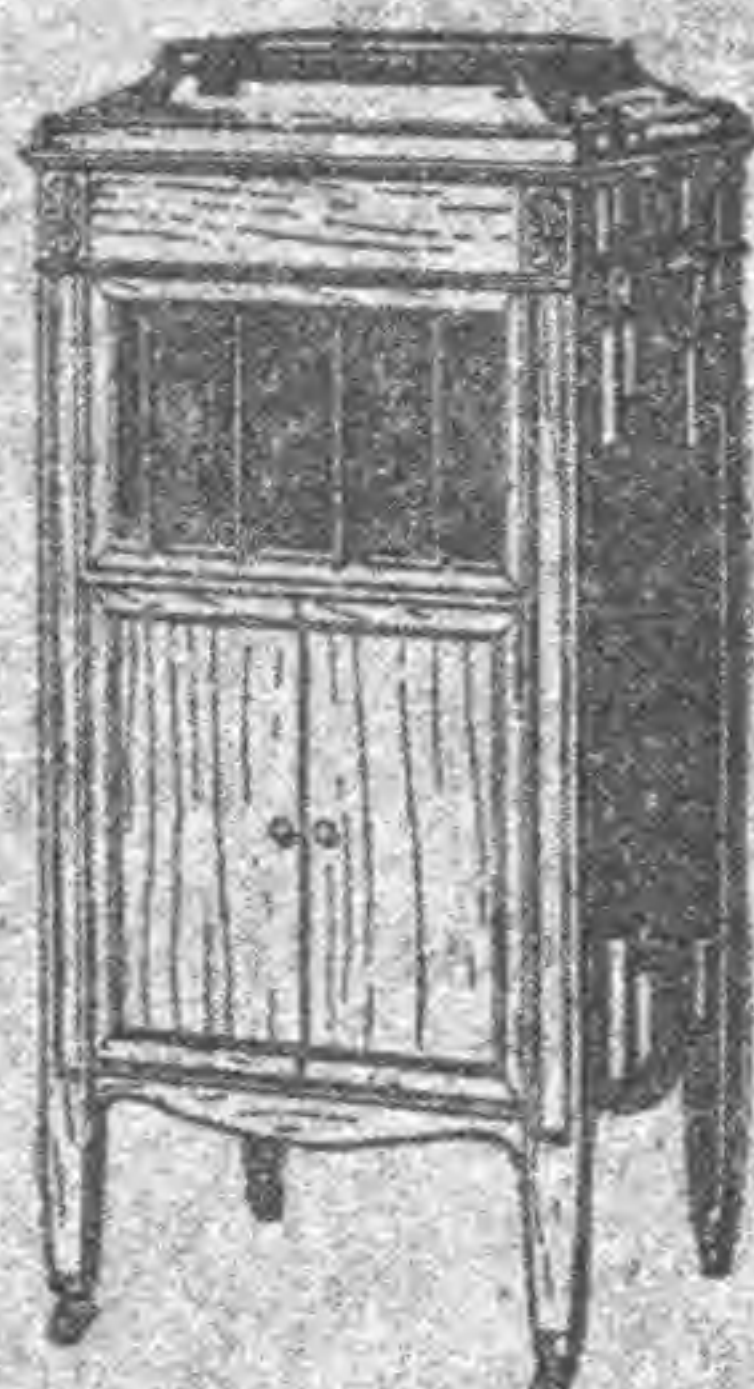


(for description of pictured labels see page 8)

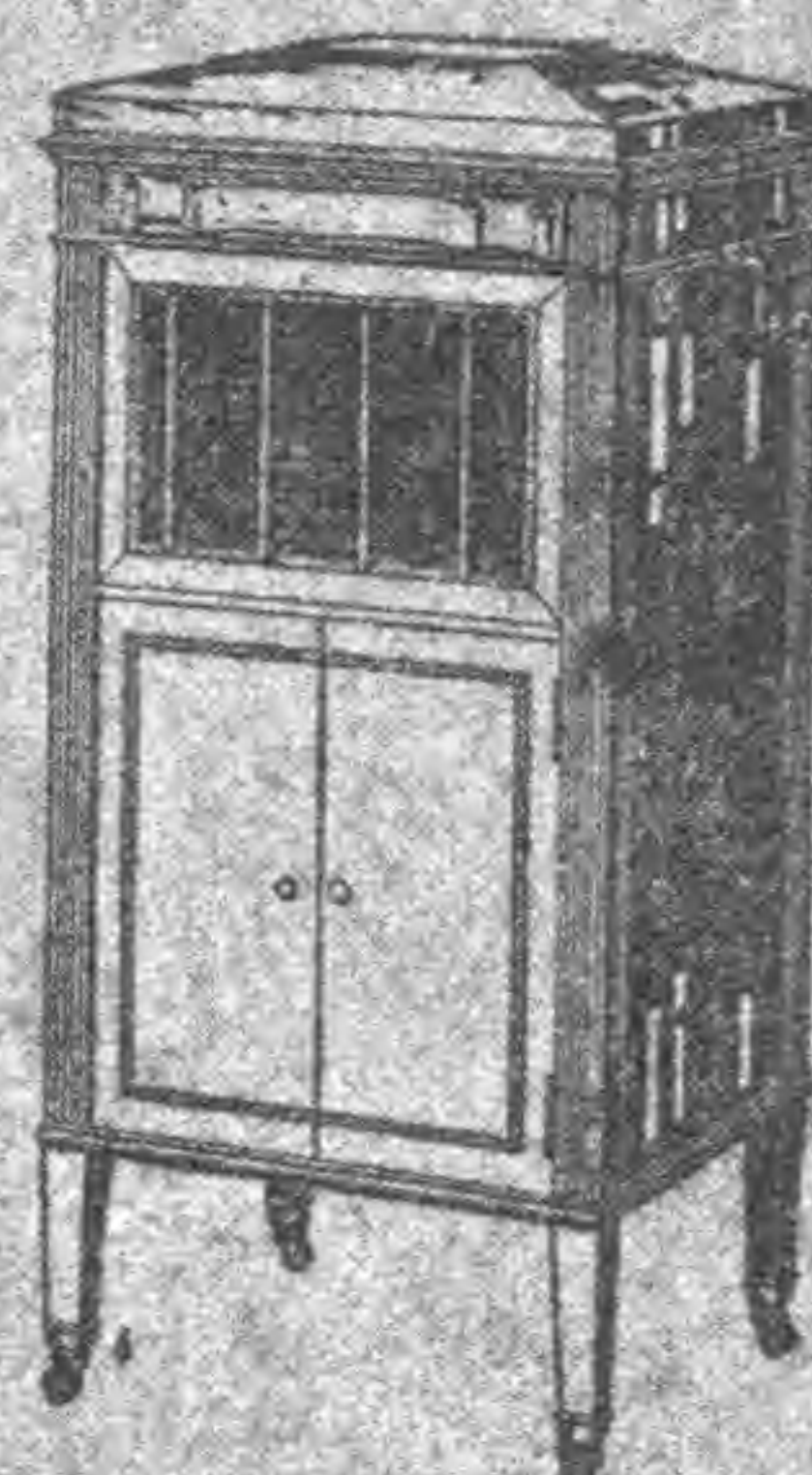
# COLUMBIA RECORDS

## PRELIMINARY RESEARCH **COLUMBIA ACOUSTIC MATRIX SERIES**

by  
**TIM BROOKS**



Columbia Grafonola  
Type K-2



Columbia Grafonola  
Type L-2



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PRELIMINARY  
RESEARCH  
**COLUMBIA**  
**ACOUSTIC**  
**MATRIX**  
**SERIES**

by

**TIM BROOKS**

**PART I**

All correspondence to Tim Brooks, 1940 80th St., Jackson Hts., NY 11370

In Record Research #127 George Blacker printed a brief outline of the Columbia disc matrix allocation system, as part of his "Disco-Ing" column. Spotting a few gaps and minor errors, I started to put together a "corrections and additions" letter--and wound up compiling a whole new article. What looked like a small project turned out to be extremely complicated. What follows is perhaps the most comprehensive look thus far at Columbia's matrix numbering system during the acoustic recording era, but it is still far from complete. Corrections, additions and examples are welcome, so check your collections!

Hopefully the charts and notes which follow will be useful for approximate dating of odd-series as well as regular series Columbias, and for indicating their probable country of origin. It also gives an indication of the dimensions of Columbia's recording activities. Unlike Victor, Columbia printed both the catalog and matrix numbers on its label throughout most of its history, so matrix numbers can be readily used for identification purposes.

FIRST, SOME THANKS ...

Several collectors and researchers have willingly contributed data and suggestions, including George Blacker, Martin Bryan, Bill Bryant, Ted Fagan, Pekka Gronow, Irving Levin, Brian Rust and Ray Wile. Most of all I want to thank Martine McCarthy, Manager of the Columbia Records Archives. Her patience and willingness to provide access to Columbia's early files is what really made this project possible.

\*\*\*\*\*  
May we add the name of ex-Columbia archivist, HELENE CHMURA, who with a small staff located in Columbia's Bridgeport Conn. plant help collate and forge most of the material research documented herewith. It was through her zeal and acumen that the Columbia Records statistical history was put in a better perspective. Helene, herself, credited the master discographer Dan Mahony as being an instrumental research 'idea' man in the success of her endeavor. This took place more than 15 years ago....  
-Editor LK

\*\*\*\*\* (continued on page 3)

**DIGGIN' THE  
GROOVES**

... with bob davenport

If you've got something REALLY important to do, perhaps you'd best go take care of it and not get too involved with "Diggin' the Grooves", because it looks like we may be here for a while! (Are you listenin', Len?) --- Once again, the reissue LP's have really piled up since the last time I had a chance to visit with you here in our little corner of RR. So, if you're still with me, prepare yourselves for a rather lengthy visit!

On Scarce Rarities (5501), in their Silver Screen Star series a fine salute to the late Betty Grable, covering a period from 1930 to 1970. 20th Century Fox films, where she did the bulk of her movies did not permit her to record, so there is actually little of her efforts on records. These are all items right from her films, including her appearance with Edward Everett Horton in "The Gay Divorce" from 1934, and one I'm particularly fond of is "It's Love I'm After" from "Pigskin Parade", where she's joined by the redoubtable Johnny Downs and Judy Garland! A total of 14 of her films are represented here, as well as a 1957 Academy Awards telecast in which she sings "Lullaby of Broadway." (with Harry James on trumpet). Also, from her 1970 appearance with Carol Burnett, her version of "Hello Dolly".

Good news for you old Bluebird fans!--I received four items from RCA in April, and let's lead off with AXM2-5505. This one is "Benny Goodman, The Complete Goodman, Vol. 1-1935", and it's a 2-record set as the catalog number indicates. Heard vocally on this set are Helen Ward, Buddy Clark, and Joe Harris. Of course Benny hadn't earned the title "King of Swing" quite yet, but this is STILL fine stuff with the likes of Pee Wee Erwin, Red Ballard, Toots Mondello, Hymie Schertzer, Arthur Rollini, Frank Froeba, George Van Eps, Harry Goodman, Jack Teagarden, Nate Kazebier, Allen Ruess, Teddy Wilson, Jess Stacy, Harry Geller, and Gene Krupa all weaving in and out of the various sessions. Of special interest are the alternate takes included here on "I'm Livin' In a Great Big Way", "Hooray for Love", and "Madhouse". --- So, along with what we've been reporting to you on BG on Sunbeam (and we've only touched upon a few of those items so far!) it appears that this may be a banner year for the Goodman collector on reissue LP.

The next Bluebird item is AXM2-5502 (another 2-record set), and this one is a split bill show with the great Jimmie Lunceford Band on one half and Willie Bryant on the other. Of course Jimmie Lunceford has long been a favorite of mine, but I just never got much into Willie Bryant---until now! I must say his contribution to the set is super, helped not a little by the fact that Teddy Wilson is on piano and Cozy Cole on drums.

The next two-record set on Bluebird is AXM2-5503, and this one is a salute to "Bill Boyd's Cowboy Ramblers", and certainly will be a welcome sight to the collectors of what I frequently, and mistakingly lump under the heading of C & W. --- Bill Boyd had one of the fine "cowboy" swing bands, and was basically an all-string band. The period covered in this set is between 1934-1938, and I note with interest our old friend and neighbor, Bob Pinson, has written the accompanying notes, and he's covered it well.

Lastly, I come to Bluebird AXM2-5501, and this one covers a much wider range than the Bill Boyd for here are sides from 1934 to 1953. This one is titled "Guitar Wizard" and features the artistry of Tampa Red, a tragic figure in our blues past. But, without a doubt, Tampa Red had great influence on those who followed him, and as is so sadly true in a great many cases of talent like this, the tributes weren't there when he could have really used them. Historically and for entertainment, this one is a must.

I know that a lot of our readers are aware of The Old Masters (TOM) label, although I'm not certain that many know that Max Abrams, who was with Bert Ambrose's band in England, is head of this company. Recently Max sent me some fine things for review, and I'd like to share the news of these with you all now:

TOM-54: "Sweet and Hot", Vol. Two, Jan Garber & His Orch., 1928-1939 (A collection of some rare, and jazzy Garber from that period before the "Lombardo style" took over). (Continued on page 3)



## AND SOME NOTES

My purpose is to outline Columbia's matrix allocation scheme up to the number 100,000--for all intents, the acoustic era. A few extensions are shown past this, but I have not ventured into the bewildering jungle of prefixed series which generally replaced the old series in the 1930's. Several of the old series below 100,000, in fact, were reused in the 1930's with prefixes added, and there was even a transitional period when some new masters got prefixes and some didn't (e.g., in the 17,000's). All of this is beyond the scope of this article. Also not included are a few irregular series of the acoustic era, for example the X-prefix ("Old Comrades March" on Col. A-1608 is mx. X95), the S-prefix (Portuguese?) and the 06000's (Spanish?).

The size, origin and content designations given in the chart are the "dominant" ones so far identified for each series; there were of course exceptions. Where a series appears to have been limited to one or two languages, these are given. Otherwise the designation is "foreign", with specific languages seen listed in the notes. All judgements are tentative, and additional information is welcome.

(continued on page 4)

TOM-53: "Joel Shaw & His Orch., Vol. Two" (Some fine things by this Gene Kardos group, with the added interest of some Dick Robertson vocals!)

TOM-51: "Jack Pettis & His Band, 1926-1927" (The collectors of Venuti and Lang will dig this, as they're both here).

TOM-50: "Rare Jazz of the 20's", Vol. two" (This one's a mixture of some fine, old collector's items featuring Ted Lewis, Harry Pollack's Maurice Club Diamonds, Leo Reisman, Fred Rich, Ted Wallace, Ray Miller, Charlie Straight, Jesse Stafford, Casa Loma, Don Voorhees, and Slatz Randall!)

For further information on TOM, I'd suggest you write directly to Max at Box 76082, Los Angeles, Calif. 90076.

For the movie buff, may I call your attention to United Artists, UA-LA361-H titled "Hooray for Hollywood" featuring some nostalgic moments right from the soundtracks of such films as "Hollywood Hotel", "Gold Diggers of 1935", "42nd Street", "In Caliente", "Gold Diggers of 1937", "Dames", "Fashions of 1934" and "Wonder Bar"! ---Not only are the songs, and production numbers here, but some of the dialogue as well. It's a classic!

On Asa LP #1, "An Evening with Al Jolson" is next. This is a 1949 off the air item with Steve Allen from IA, with his guest star Al Jolson (who isn't on the entire LP, but when he is, it's going to "freak out" the Jolson collectors because the wit of Al really comes through on this type of a show. The LP is sold direct only, and you should contact Larry Kiner at Records and Tapes, P.O. Box 724, Redmond, Washington 98052.

On Pelican (#104) is a FINE Bing Crosby item, called "Soft Lights and Sweet Music". There are items here from 1926 to 1932, including a VERY rare "Southern Medley" with Paul Whiteman's Concert Orchestra.

(continued on page 4)

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## RECORD RESEARCH

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## Columbia Acoustic Matrix Series(cont'd)

An upper limit for each block is given only if there are enough examples, or sufficiently scattered ones, to indicate that the whole range shown was used. Thus for the 7000's no upper limit is guessed at, since no examples are known above 7049.

### FOREIGN LANGUAGE RECORDINGS

Columbia was extremely active in recording foreign language material for export and for ethnic groups in the U.S. (see Gronow: American Columbia Scandanavian "E" and "F" Series), but was not entirely consistent in assigning control numbers to these recordings. At the outset, ca. 1903, blocks were apparently allocated to specific foreign studios such as St. Petersburg (35,000's Berlin (40,000's) and Paris (50,000's). Foreign language items recorded in the U.S. were assigned to the regular domestic series (1-4999). However this simple system soon broke down, and masters originating in the U.S. can be found in many foreign series along with those from abroad. For example, while some Spanish items in the 5000's were recorded in Madrid (c.f. Bauer), others in the same series were credited to "Senor Carlos A. Prince's Banda Espanola"-- obviously U.S. recordings by Charles A. Prince and the Columbia house band. Recordings by the U.S.-sounding "Columbia Orchestra" also turn up in other foreign series, although this name might have been used as a cover for various nondescript foreign bands.

Matrix allocation of foreign language material from around 1908 to the mid teens is even more confusing (except for England, which always had clearcut matrix series of its own). All sorts of languages could be found lumped together in some series. For example, the 21,000's contain Spanish, Italian, Polish and Hawaiian material, the latter recorded in Hawaii! Foreign language recordings also continued to appear in the "domestic" series (19,100's, 38,100's) during this period.

By 1917 Columbia itself was evidently getting confused, and henceforth it lumped virtually all foreign language masters into three general series: 82,000's for Spanish material, the continuing London series for England, and the 84,000's for everything else. (These were for 10" recordings; parallel series were set up for 12"). The domestic series thereafter contained only domestic items (popular and classical).

The forgoing is the best general summary of Columbia's foreign language matrix allocation that I can give at present. The origin of many (most?) specific foreign language items is unknown and unreported in the Columbia files, however, so this interpretation is by no means definitive. More research is needed in this area.

(continued on page 5)

## DIGGIN' THE GROOVES (cont'd)

Some, of course, are Bing as part of the Rhythm Boys like "Sunshine", "My Pet" and "I'm In Love Again" as they sing along with Charlie Gaylord with the Whiteman Band. Besides Whiteman, Bing is heard with Victor Young, Ipana Troubadors, Irving Aaronson and Don Redman (on "Lawd, You Made The Night Too Long" with the Boswell Sisters).

It's only been recently that I became aware of some items I must tell you about, hopefully not before you already know about them. (Just call me "Scoop" Oavenport!) The label is Aircheck, and that should tell you something without me going into a long detail accounting, so let's get right down to the nitty gritty:

AIRCHECK #1: "The 1930's, Vol. 1", (A potpourri of some great sounds, with items by TD, BG, Artie, Louis and Stuff Smith all from a period between 1936-1939. And I KNOW you'll dig the picture of the Atwater-Kent on the back of the LP jacket. At least, I THINK it's an Atwater-Kent!)

AIRCHECK #2: "Dance Time, the 1930's, Vol. 2". (Joe Haymes & His Band from 1935, with such great tunes as "In My Country That Means Love", "Two Seats In the Balcony" and, "When Gimbali Hits the Cymbal"---remember THAT one? The flip side here is a Coty broadcast featuring Ray Noble and Al Bowlly; this is Ray's American orchestra with Glenn Miller and Will Osborne on trombones, Bud Freeman, tenor sax, George Van Eps on guitar---for some reason Al didn't play guitar with Ray's American orchestra--and others.)

AIRCHECK #3: "Victory Parade of Spotlight Bands". (Do you remember these fine Coca Cola broadcasts? This one features a Jan. 2 and a Jan. 18, 1945 show featuring the Bobby Sherwood band).

AIRCHECK #4: "The Duke Is On the Air" (Here is Duke at the Blue Note in Chicago on July 30th and August 13th, 1952, with some super memories of the Ellington band of the 50's, which featured Paul Gonsalves, Clark Terry, Cat Anderson, Jimmy Grissom, Louis Bellson, and a lot of the old stand-bys. No Duke fan should be without this one!)

AIRCHECK #7: Another "Victory Parade of Spotlight Bands", Vol. 4, and a split bill featuring the band of Henry King (who always had a nice "hotel type" band), and one of my favorite, nostalgic bands, (because I danced to his band at the Palace Hotel here in San Francisco back in the late 30's), the late Joe Sanders. All of the personality of this great band leader is in evidence here on this March 16th, 1945 broadcast. -- By the way the Henry King show was on Jan. 4th, 1945.)

AIRCHECK #11: "Artie Shaw On the Air" (These items are all from the 1939-1940 period, when Anita Boyer was the band's "canary". And while Artie may have been "controversial" (is that being too generous?) there's no doubt that he played some fine music, and a lot of it found its way on record, and a lot of it didn't. These airchecks have all of the spontaneity that makes for excitement, so try it.)

The Radio Archives series has a lot of interesting possibilities for those who really want to turn back the clock and get "into" old radio once again. For example, would you like to hear a couple of Suspense dramas? Well On RA LP-103 you CAN! From Dec. 16, 1948, Jimmy Cagney stars in "No Escape", while on the other side, from March 3, 1952 you can hear the beautiful voice of Herbert Marshall in the famous "The Thirty-Nine Steps".

On Radio Archives LP 1002 is heard some very early Fred Allen. (Linit Bath Club Revue shows on CBS of 12/25/32 and Jan. 1933. ---Fred has always been one of my favorites, but this is not really the funny Fred as we all remember him. It wasn't until the Sal Hepatica Revue---later to become Town Hall Tonight, that Fred really came into his own.

Well, that's it for now. --- I just can't believe it! Oh, we've had months where there has been more than the average amount of things to review, but this time is really somethin' else! And if you recall in the last issue (132) we included a list of all items that had been reviewed up to, but not including that issue. So, if you'd like to keep a running catalog, just add the items reviewed in issue 132, and this and the other issues that will follow, and then you'll have an up to date catalog of the reissue scene.

Happy listening, and if you've got questions on these, or problems locating same drop me a note at P. O. Box 918, San Anselmo, Calif. 94960, and I'll be happy in whatever way I can.



It is possible that some blocks were divided into even smaller segments than are shown here. However the continual hop-scotching which that would imply makes little sense when continued for many years, and in many instances languages are known to have been thoroughly intermixed no matter how fine the blocks are cut.

### THE FIRST COLUMBIA DISCS

The earliest days of Columbia disc recording are shrouded in mystery. This may have been intentional, since the company was evidently treading on rather dubious legal grounds in entering the disc field (Berliner and Johnson held most of the important disc patents). The original numerical series, beginning at #1 was initiated in 1901 or possibly 1900 and was first issued on the Climax label in both 7" and 10" sizes. Most of these read "manufactured solely for Columbia Phonograph Co." by the Globe Record Co., although some of the very earliest examples (with embossed labels) do not mention Columbia.

Globe was owned by the Burt Co. of Milburn, N.J. Who was behind them is a bit of a mystery. Burt may have simply been a pressing concern doing contract work for Columbia, as it is known that they did some pressing work for both Columbia and Victor at various later dates. But who recorded the masters? An intriguing "V.T.M." appears in the wax in some early Climax issues, and Ray Wile has found legal papers showing that Victor's Eldridge R. Johnson owned the Globe subsidiary for a short period in early 1902 (later Columbia took it over).

Exactly when Climax discs were first issued is also unclear. No catalogs or advertising has ever turned up for them, to this writer's knowledge. Columbia first announced that it was issuing discs in October 1901, at the same time it introduced its line of disc gramophones (earlier, for a short time in 1899-1900, Columbia had marketed a few 5" children's discs along with a "toy" gramophone). October 1901 was probably the date of the first issue, and the records probably bore the Climax label, though we cannot be certain of either fact.

In any event Columbia owned and was issuing the Climax masters under the Columbia label by the end of 1902, while continuing the Climax numbering series. Climax discs have been found with matrix numbers as high as the 800's, so the switch to Columbia probably occurred in mid 1902. New pressings of early Climax records now bore the Columbia label. Thus low numbered selections may be found on either the Climax label in earlier pressing, or on Columbia in later ones.

As long as all discs were single-sided the master number also served as the catalog number. During a first experiment with double-sided issues in 1904-1906 each disc carried two numbers, one on each side. However when "Double-Discs" were made standard in 1908 a separate catalog system was set up (e.g., the "A" series) and the matrix number was shown in small print underneath. 5

(continued on page 6)

## DISCO-ING IN

George Blacker

Open Questions, and some additional  
PVG data

In this column, I've been busily imparting information for some time now. I hope nobody minds if I take a short vacation from giving it out and take the opportunity to ask for some. After all, turn about is fair play, is it not?

The questions I am going to ask aren't very earth-shakingly important, perhaps, but they're things that have bugged me for some time now. They've been as persistent and irritating in their way as an itch where you can't scratch. Soooo.....here goes:

1. About a year or so ago, I came into possession of seven very curious records. They are about 13" in diameter, recorded inside-out (using rather finer grooves than most 78 rpm discs) and recorded at some odd speed that must be, as nearly as I can make it out, 66 2/3 rpm, or just twice 33 1/3. They are pressed of laminated material by Columbia's Sound-on-Disc Division, but not recorded by Columbia, as the labels (white with blue lettering) state quite clearly. All of them bear master (?) numbers in the 600's, prefixed by the letters "J.S." The name "Irma Scherer" was written in pencil on several of the labels, along with the tune titles (in all but 3 cases). The words "Lido Venice" are written in the wax on every record. In all cases, the musical content of each disc is a rendition of a popular tune by a little 5- or 6-piece orchestra, which seems to consist of violin, one or more saxes, piano and drums. The music sounds exactly like the sort of thing you'd expect to hear on the dubbed-in, non-synchronized soundtracks of old movies. The tunes heard are, in order of mx. no.'s:

JS 629: unidentified  
JS 633: "Doin' That Thing"  
JS 637: unidentified  
JS 638: "Here Comes Emily Brown"  
JS 643: "Happy Feet"  
JS 645: "Good Times are Coming"  
(mislabelled "Better Times..")  
JS 651: unidentified

The questions that arise are these: (a) were these records made for movie use? (b) has anyone ever heard of a film named "Lido Venice"? (c) Why the oddball recording speed? My guess is that part of that may have been an effort to achieve better fidelity than would be available at 33 1/3. All well and good, but why 60-whatever rpm instead of 78? Movie buffs, try this one on your pianolas!

2. I have had for some years now a copy of Romeo 208: A(2008C1)-"My Dream of the Big Parade" (Dubin-McHugh) Jackson's Saxophone Dance Orchestra B(1924C1)-"Butterfly" - McAlpin Dance Orchestra

I suspect that Jackson's Saxophone Dance Orchestra is actually Doerr's Saxophone Octette, and that the McAlpin Dance Orchestra is actually Ernie Golden's band. I know for a fact that "Butterfly" was issued on Cameo 941, backed with "Merry Widow Waltz". Both sides are credited to "Hotel McAlpin Broadcasters"..... Okay, I know this much, but here's the little thing that bugs me, and I've never found it out yet: who composed "Butterfly"? I first tried the obvious thing: looking up the tune in the ASCAP Repertory. I shoulda stood in bed! I found at least a dozen different compositions bearing that name. In my helplessness, I appeal to anyone who may have a copy of Cameo 941 to check the label and see whether there are any composer credits on that side. I suspect Ernie Golden wrote it himself, but I'd like to confirm it somehow.

3. For several years now, I've had this old Brunswick disc in my collection:

2123 A(5819)--"Peck's Bad Boy" (Sarazan) Strand Quartet, unaccompanied  
\*B(5882)-"Annual Protest" (Off to School) (Peycke)

Frieda Peycke, humorous recitation w. piano acc. Side B is a rather amusing depiction of the chagrin of a small boy who has just learned that now the Labor Day weekend has passed, he's expected to go back to school. Naturally, he doesn't dig it. I had never seen another record by Frieda Peycke anywhere, and

(continued on page 6)



## Columbia Acoustic Matrix Series(cont'd)

Following is a chart summarizing known data on each Columbia matrix series, up to 100,000, followed by more detailed notes.

### COLUMBIA ACOUSTIC MATRIX SERIES

(Preliminary listing)

Matrix		Principal sizes	U.S./ Foreign Origin	Recording Dates (approx.)	Purpose
1 - 1999	7/10	U.S.	1901-1904	General U.S. issues	
2000 - 2999	10	Asia	pre 1905? other	Allocated to Japan & Far Eastern countries.	
3000 - 4999	7/10	U.S.	1905-1910	General U.S. issues	
5000 - 5999	10/12	both	1905-1908	Spanish	
6000 - 6999	12	London	1907-1916	London masters	
7000 -	10	U.S.	1909-1910	Trials? Vertical cut tests.	
8000 -	10	U.S.	1907-1912	Trials/foreign	
9000 -	12	U.S.	1907-1910	Trials	
10000 - 11499	7/10/12	both	1903-	Italian	
11500 - 12499	10		c.1908	Portuguese	
12500 -	10	both	1905-1908	Austro-Hungarian	
13000 -	10		c.1910	Foreign	
14500 - 14999	10	U.S.	1908-1909	Trials/special/personal	
15000 - 15999	10/12	U.S.	1907-1913	Spanish	
16000 - 16999	12	U.S.	1908-1915	Trials/special/personal	
17000 -					
18000 -	10	Manila?		Allocated to Manila?	
19100 - 19999	10	U.S.	1910-1912	General U.S. issues	
20000 -	10		1905-	Foreign	
21000 - 21999	10	both	1911-1915	Foreign	
22000 -	10	Spain?	1906-	Spanish?	
23000 -					
24000 -					
25000 - 25999	10	London	1902-1906	London masters	
26000 - 26999	10	London	1906-1910	London masters	
27000 - 27999	10	London	1910-1912	London masters	
28000 - 28999	10	London	1912-1914	London masters	
29000 - 29999	10	London	1914-1915	London masters	
30000 - 30999	12	U.S.	1906-1912	General U.S. issues	
31000 - 33999	10	U.S.	early & mid teens	Trials/special/ personal?	
34000 -	10	U.S.	1913-	Language records	
35000 - 35649	10	Europe	1903-	Russian, Polish	
35650 - 35999	10	London	1915-1916	London masters	

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(continued on page 7)

## DISCO-ING IN - (cont'd)

OPEN QUESTIONS, AND SOME ADDITIONAL PVG DATA

assumed she'd made only that one -- until last fall, when, with a couple of other collectors, I visited a shop in Danbury, Conn. There, among a lot of odds and ends (including a party record by Cliff Edwards!), I found two 10-inch single-faced vinyl pressings recorded by and made for Studio & Artists Records of 6107 Columbia Square, Hollywood, Cal. Who was on them but Frieda Peycke, doing monologs with piano accompaniment. The records are:  
SA 377 - "Fairy Antics" and "Lost"  
SA 378 - "Proof" and "Things"

The main questions: (a) Does anyone know anything at all about this gal? Was she active in show business at all, perhaps to a greater extent than her few records suggest? (b) When, exactly, were these two records made? (My guess, for what it's worth: the middle to latter 40's.) (c) Since I infer that they were probably not made for commercial sale (the titles are handwritten or typed on the labels, which were apparently pasted over blank white ones put on when the discs were pressed), what were they made for? If Frieda had them made as gifts for friends, she must have had a few loose bucks kicking around, to be able to have a limited edition of these records pressed in vinyl. The inference that they were given out as gifts is partially borne out by what appears to be an inscription on the label of each record. The handwriting is an even more illegible scrawl than mine, which is going some, but as nearly as I can make it out, it reads: "For Charles from F. Peycke".

I conclude with an open invitation to anyone from California who may know a bit more about these records to enlighten me if he can.

4. Some time ago, I found a bunch of Vocalion test pressings (and one Brunswick on Vocalion-type red shellac), among which was master no. 10524: "You Gotta See Mama Every Night" by Gene Fosdick's Hoosiers. As you can see by looking it up in Rust's "Jazz Records", the only known issued take on Vocalion 14496 is 10525. If this proves to be indeed the case, I may well have the only copy in existence of this alternate (earlier) take. If anyone has a copy of 14496, I'd appreciate it if he'd check it for the master number on that side, just to satisfy my long-nosed curiosity. I wish I'd found an alternate master by Fletcher Henderson instead of Gene Fosdick, but beggars can't be choosers!

And there you have a few of the little questions that have tantalized me for so long. Now, in a return to my more customary role, I'll impart a few more bits of information to a breathlessly attentive (Ho! Ho!) world. I've picked up a few more tidbits on the PVG, and here they are: I've matched up two more couplings. Rex and Empire 5106 are identical, as are Rishell and Imperial 5522. I've added the following to the files:

Rex: 5010, 5102, 5303, D5355 (partial listing only; need both mxs., reverse side & composers)  
Empire: 5292, 5300  
Phono-Cut: 5063, 5188, 5258

While on the subject of Phono-Cut, I'd better mention that I've decided, on the basis of the evidence now at hand, that Phono-Cut was not tied into Rex/Keen-O-Phone in any way, UNLESS, as I stated before, Keen-O-Phone dumped the entire Phono-Cut catalog and masters when they took over the company. This seems to me, on the face of it, to be unlikely in the extreme. The main reason for taking over a financially ailing company would be, it seems to me, to try to get it back on its feet, an already existing catalog would be a desirable asset for a new ownership to build on, not a liability to toss into the junk. Keen-O-Phone needn't have bought up the older concern just for the sake of recording equipment and goodwill, surely they'd have been dear at that sort of price!

Similarly, I have decided, in view of the consistency with which Canadian Brunswick issues fail to match with anything on Rex or the other known PVG labels, that Brunswick was, in all probability, not related to the PVG, either. However, the fact that I have just read these two labels out of the PVG does NOT mean at all that I've lost interest in them. I shall continue actively to seek data on both of them, just for the sake of being able to get and preserve as much of it as possible. Seems to me that's known as discography!

-comments to George Blacker

48 Foote St Cheshire Conn 06410



Columbia matrix series - cont.

35000 - 36299	10		teens	Foreign
36300 - 37499	12	U.S.	1912-1915	General U.S. issues
37500 - 38099	10/12		1907-teens	Spanish, Portuguese
38100 - 39999	10	U.S.	1912-1915	General U.S. issues
40000 - 40999	7/10	both	1903-1906	German
41000 -	10	both	1904-	Foreign
42000 -	10		teens	Foreign
43000 - 43999	10		1915-1916	Foreign
44000 - 44999	10		1916-1917	Foreign
45000 -	10		teens	French?
45500 - 47499	10	U.S.	1915-1917	General U.S. issues
47500 -	10		c.1906	?
48000 -	10		1916-1917	?
48500 - 49999	12	U.S.	1915-1921	General U.S. issues
50000 - 50999	7/10	Paris?	1903-1906	French
51000 - 51499	10	Paris?	1905-	French
51500 - 51999	12	U.S.	1915-1930's	Trials/personal
52000 -	12	U.S.	1930's	Trials/personal
53000 -				
54000 -				
55000 - 55999	10		c.1911	Foreign
56000 -	10/12		early 20's	?
57000 -	10	Asia?		Allocated to Far East?
58000 - 58999	10	U.S.	c.1917	Foreign
59000 - 59399	10		1914	?
59400 - 59999	12	U.S.	1917-1924	Foreign
60000 - 60999	10	U.S.	-1916	Trials/special/personal
61000 - 61999	10	U.S.	1917	Trials/special/personal
62000 - 62999	10	U.S.	1917-1920	Trials/special/personal
63000 - 63999	10	U.S.	1920-1921	Trials/special/personal
64000 - 64999	10	U.S.	1922-1924	Trials/special/personal
65151 - 65999	10	London	1916-1917	London masters
66000 -	10		c.1910	Foreign
67000 -	10		teens	Foreign
68000 -	10		teens	Foreign
69000 - 69999	10	London	1917-1920	London masters
70000 -	10	Paris?	c.1917-20	Foreign
71000 - 71999	10	London	1920-1922	London masters

(continued on page 8)

# MEMORABILIA SOURCE SPOTS WALTER C. ALLEN

\*Part 2 (See RR 132 for Part 1)\*

In the last 15 years WCA heavily fortified his research with an awe-inspiring collection of memorabilia which he exhumed from the general music publications which also included the black newspapers and periodicals of the 20s. He began spreading this information as he did the results of his research statistics and interviews - and everybody was richer for it. We have tokens of this invaluable memorabilia which WCA passed on to us, which we have alphabetized and present here in RR.

LOUIS FORBSTEIN's Royal Theater  
Kansas City, Mo. - 1923 Syncopators  
tpt - Walter Holzhaus  
tbn - Floyd Zook  
sax/clt - Don Robison; sax/flute - Max Farley  
vln - Louis Forbstein  
pno - Homer Philips  
bjo/cello - Gilbert Torres  
tuba/str bass/sax - Corwin Aitkens  
dms - Charles Wagner  
- BILLBOARD, Nov 24, 1923, p 55

## ARTHUR GIBBS AND HIS ORCH.

NY - Seven-Eleven  
c. Nov. 1926 - 4/27-5/27 -  
co - Leonard Davis  
tb - George Washington, Jr.  
sax - Eugene Johnson, Robt Sands, Eugene Mikell  
p/ldr - Arthur Gibbs bj - Paul Burnette  
b - Billy Taylor d - Sam Hodges  
- Orch World II:3 (12/26) p 12; II:5 (3/27) p 21;  
II: 6 (4/27) p 8 & above personnel; II:7 (5/27) p 23

## MARK GOFF ORCHESTRA

includes Fud Livingston. Full personnel given.  
- BILLBOARD, Dec. 8, 1923, p. 55

## LOU GOLD AND HIS ORCHESTRA

tb - Eddie Edwards  
- personnel: Orch World I:9, 5/26, p.11?

## GRACE CONGREGATIONAL CHURCH

article about Grace Congregational Church, 310 West 139th Street, Rev. A. G. Garner. Many show folk are members. -including Revella Hughes; Mrs. Flournoy Miller (of Miller & Lyles), Felix Weir, Leonard C. Jeter, "Another to whom the church appealed was Fletcher Henderson, whose jazz band worked as effectively for the church as it did for praise and profit from the public. Florence Mills also about to join.  
- Jackson's page, BILLBOARD, May 31, 1924

## JACQUES GREEN AND HIS ORCHESTRA

(NY) Roseland c. April 1927  
tp - Mannie Hicklein (sic?)  
tb - Al Speigner  
sx - Ed Kalenscher  
vln/ldr - Jacques Green  
p - Nick Goldman  
bj - Nick Kalish  
d - Jack Glazer  
- Orch World II:6, 4/27, p. 19

## FRED HALL AND HIS ORCH. (Okeh Artists)

N. Y. - Roseland Ballroom.  
Summer 1925-into December 1925.  
Donald Moore, tpt; Harry Blevins, tbn; Harry Gompers, Glenn Wakeman, saxes; Fred Hall, p/leader; Al Russo, bj; Joe Mayo, dms. Dir. Al Herman.  
- Photo, ref. Orch World I:4, 10/25, cover & p. 20;  
advts OW I:2; 7-8/25 p 12, I:3, 9/25 p. : I:4 p 19;  
I:5, 11/25 p 19; I:6, 12/31, 1925, p. 23.

(to be continued)



Columbia matrix series - cont.

72000 -		Europe	?
73000 - 73999	10	London	1922-1923 London masters
74000 - 76999	12	London	1916-1923 London masters
77000 - 81999	10	U.S.	1917-1924 General U.S. issues
82000 - 82999	10	U.S.	1917-1920 Spanish
83000 -	12	U.S.	1919-1931 Spanish
84000 - 84999	10	U.S.	1917-1919 Foreign
85000 - 85999	10	U.S.	1919-1920 Foreign
86000 - 86999	10	U.S.	1920-1921 Foreign
87000 - 87999	10	U.S.	1921-1922 Foreign
88000 - 88999	10	U.S.	1922-1923 Foreign
89000 - 89999	10	U.S.	1923-1924 Foreign
90000 - 90299	10	U.S.	1918-1925 Educational issues
90500 - 90635	12	U.S.	1918-1924 Educational issues
91000 - 91499	10	U.S.	1918-1924 Trials/personal
91500 - 91999	12	U.S.	1918-1931 Trials/personal
92000 -			
93000 - 93999	10	U.S.	1920-1925 Spanish
94000 -	10		
95000 - 95999	10	U.S.	1925-1927 Spanish
96000 - 96999	10	U.S.	1927-1929 Spanish
97000 - 97999	10	U.S.	1929 Spanish
98000 - 98750	12	U.S.	1921-1931 General U.S. issues
99000 -			

Selected Series Continuations Above 100,000

Domestic 10"

140,000 - 152,799	10	U.S.	1924-1934	General U.S. issues
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U.S. Foreign

105,000 - 114,000	10	U.S.	1924-1935	Foreign
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Trials/special/personal

170,000 - 170,755	10	U.S.	1924-1934	Trials/special/personal
175,000 - 176,300	10	U.S.	1926-1932	Trials/special/personal

(to be continued)

To enhance the excellent research of TIM BROOKS we have contributed specimen Black & Silver copies of five early 7" Columbias all of which pre-date 1904 for pictorial display. These rarities all possess a combination catalog and matrix numbering. Also all (except No.259) have embossed within label circumference this combination number with some other numbers and lettering. For what it's worth we will list the full embossed number: 21-2-DDD; 305-3A; 1145 -1C; 10552-1-2. Please note that 259 and 305 bear the logo of "COLUMBIA DISC RECORD" whereupon the others have "COLUMBIA PHONOGRAPH CO. Gen'l".

Now for some aural evidence of these antique recordings!

21 - without doubt one of the earliest Columbias! Could not detect a muffled announcement at the commencement of the record of who the two rural talkers and violinist were. Definitely a pioneering folk oddity.

259 - A verbal announcement declares the baritone and tenor duet to be HARLAN & STANLEY. They are accompanied by a piano.

305 - Baritone Solo announced as J.W.Myers, who is also accompanied by a pianist.

1145 - A spirited uptempo musical cakewalk setting by a band: trumpet or cornet, trombones, piccolo, piano brass bass and some occasional cymbal and blocks. May be other instruments.

10552 - A Band (no verbal announcement) with an instrumentation similar to 1145 (except piano is not heard) perform an uptempo galop, "ALL IN THE BONFIRE". Please note the international flavor as the title is also in Italian, German and French.

- LEN KUNSTADT for RR

# **Blues** ADDENDA **RESEARCH** and CORRECTIONS

Anthony Rotante - Paul Sheatsley

SENSATION

Additional data on SENSATION (RR129/130) label as follows:

from Bob Porter, Bergenfield, N.J.

Matrix numbers of Sensation 17 by Wild Bill Moore are:

B-7070 Blue Journey SENSATION 17

B-7071 Football Boogie

Jepsen Vol. 7 page 281 lists the following Sonny Stitt

SENSATION

4017 Stardust SENSATION 5

4020 Ratio and Proportion

Note: Stitt listed as LORD NELSON

The data on the Russell Jacquet is as follows:

B-4009 Relaxing with Randle SENSATION 12

B-4010 Lion's Roar SENSATION 8

B-4011 Suede Jacket

B-4012 Scamperoo SENSATION 12

FEDERAL (ref.RR 115)

FEDERAL LABEL DISCO - Midnighters vs. Royals

From Geo. Moonoogian, Haverhill, Mass.

Dear Len,

Concerning your FEDERAL discography: #12205, "Moonrise" by the Midnighters is correct as having a Master # F(45)257, the same as the Royals version because it is (in essence) the same cut! I have had a 45 rpm DJ (story) copy of this record since the mid-50's and the story is a good one. Here it is direct from the DJ record copy:

(SIDE A - "MOONRISE")

"This side has been repaired from an early record at the time that The Midnighters were called The Royals. Guitar and echo have been ADDED and previous sales indicate proper exposure can make this a hit."

(SIDE B - "SHE'S THE ONE")

"This side has been repaired from Midnighters' rec. No. 12195. Flip was "Annie Had A Baby." Many stations have discarded this record because of double entendre lyrics on Annie."

So #F(45)257 IS the SAME cut with an instrumental OVERDUB. Hope this helps. -

(much more to follow in future RR's)

\*\*Att...We have many current projects on tap. Thanks to Henry Henriksen of Minneapolis we have a "BLACK PATTI" feature on the way. We would appreciate from our diligent readership any comments and/or label listings on BP. It would be very interesting to find out who owns this rare label.

Messrs. Kendziora, Toborg and Porter's respective columns will continue in our next issue. To spread the spectrum we have an Adrian Rollini Pianorollography and a Fritz Kreisler research paper scheduled in addition to so many other research goodies. So keep-a- looking ... Len